



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

13.14 SEASON

University of Toronto Wind Ensemble and Choirs in Concert

Gillian MacKay and Hilary Apfelstadt, conductors
Lisa Jack, graduate conductor
Kevin Shen, saxophone

Saturday, March 29, 2014
7:30 p.m. MacMillan Theatre
Edward Johnson Building

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**UNIVERSITY OF TORONTO
WIND ENSEMBLE AND CHOIRS IN CONCERT**

High Wire

John Mackey (b. 1973)

Dancing Lights of the North

Christiaan Venter (b. 1980)

Lisa Jack, graduate conductor

The Greatness of the New-Found Night

Gary Kulesha (b. 1954)

Dream Dancer

Michael Colgrass (b. 1932)

Kevin Shen, saxophone

Winner of the UofT Winds Concerto Competition, 2013

Wind Ensemble

Gillian MacKay, conductor

INTERMISSION

Mass No. 2 in e minor

Anton Bruckner (1824 - 1896)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Wind Ensemble

Men's Chorus, Women's Chamber Choir,
and MacMillan Singers

Hilary Apfelstadt, conductor

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Program Notes

JOHN MACKEY (1973)

High Wire (2012)

American composer John Mackey received his education at the Cleveland Institute and the Juilliard School. His works have been heard internationally, including at the Sydney Opera House, Carnegie Hall and the Kennedy Center. Although especially interested in writing music for dance and symphonic winds, John Mackey has received commissions from a diverse range of ensembles including the Cleveland Youth Orchestra, the Alvin Ailey Dance Company and even the U.S Olympic Synchronized Swim Team.

John Mackey said that he was “itching to write something fun and flashy and...virtuosic for [wind] ensemble”. *High Wire* is meant to capture the experience of watching a tightrope walker, high above the ground, possibly without a net to break the fall. Both mesmerizing and tension filled, the work combines speed, harmonic contrast and metric instability. Commissioned as a concert opener, Mackey says “I was going for razzmatazz”.

CHRISTIAAN VENTER (b. 1980)

Dancing Lights of the North (2012)

Christiaan Venter studied both clarinet and composition at the University of Calgary where he wrote music for a wide variety of ensembles including wind ensemble, orchestra, harmoniemusik ensemble, percussion ensemble, and saxophone quartet. He has since expanded his repertoire to include compositions for film and television, including one film score that he co-wrote with his wife, also a composer. Currently Mr. Venter continues his performance and compositional career in Calgary.

The literal meaning of aurora is dawn, but astronomers use the term to describe light displays seen in the night sky, especially in northern areas, where they are known as aurora borealis, or Northern Lights. Christiaan Venter describes driving home one night and seeing the Northern Lights. The greenish glow he saw in the sky was his inspiration to create *Dancing Light of the North*, to evoke in sound the celestial phenomenon he witnessed. The many

instrumental colours available in the concert band seemed to the composer, an ideal match for the multi-coloured palette of the aurora. Rather than using harmonic and melodic development, Mr. Venter layers both improvised and notated melodies that shift, intensify and disperse, much the way the lights he saw in the sky did. It is a “sound image” in which players and audience may immerse themselves, without the need for a programmatic story or formal musical structure. This work was commissioned by a consortium of Canadian academic ensembles, of which the UofT Wind Ensemble was a member.

GARY KULESHA (1954)

The Greatness of New-Found Night (2008)

Canadian composer Gary Kulesha is described as “one of Canada’s most visible musicians”. He held the post of composer-in-residence with both the Kitchener-Waterloo Symphony Orchestra and the Canadian Opera Company, and is currently Composer Advisor to the Toronto Symphony. Guest conducting appearances include the Toronto Symphony, National Arts Centre Orchestra, CBC Vancouver and Symphony Nova Scotia. Kulesha is also active as a pianist and is a Senior Lecturer in Composition here at the University of Toronto. His compositions comprise a diverse body of work including opera, chamber, electro-acoustic, piano, vocal music and works for band and wind ensemble.

The Greatness of New-Found Night represents Gary Kulesha’s return to writing for wind ensemble after a period of more than twenty-five years. The three movement work is based around a traditional model: fast-slow-fast. Kulesha’s approach however, is anything but traditional. The first of the three movements, is in his words “dark in nature, rather than joyous or dance-like”. A restless sixteenth note accompaniment pervades, upon which the composer superimposes longer, winding melodies. A muscular brass opening begins the slow second movement, featuring some extremely low playing in the bass trombone. Completely contrasted by a reply from the solo piccolo, the rest of the second movement

takes its shape from these opening materials. The final movement brings back some of the rhythmic energy of the opening. Gary Kulesha does not see the movement as a resolution for the darkness of the first two movements, rather an embracing of “the sonorities of the opening in a triumphal way, celebrating not the victory of light, but the greatness of darkness, the new-found truth of the night.” This work was commissioned by the Toronto Wind Symphony under Tony Gomes. We are extremely pleased to have Gary with us this evening.

MICHAEL COLGRASS (b. 1932)

Dream Dancer ~ Fantasy of a soul moving between cultures (2001)

American-born Canadian composer Michael Colgrass began his professional career as a percussionist. After spending two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany, he worked for the next eleven years as a free-lance percussionist in New York City. Colgrass performed with a wide diversity of groups, including the New York Philharmonic, the American Ballet Theatre and in the original *West Side Story* orchestra on Broadway, continuing his work as a composer at the same time. Since then, his works have been performed by major orchestras the United States, Canada, Europe, Great Britain and Japan. In addition to numerous honours, Michael Colgrass won the Pulitzer Prize in Music in 1978 for *Déjà Vu*, a piece for percussion quartet and orchestra commissioned by the New York Philharmonic. A long time resident of Toronto, Michael Colgrass lectures on personal development and gives workshops on the psychology and technique of performance. We are delighted to have him with us tonight.

Dream Dancer, for solo saxophone and wind ensemble, is Michael Colgrass' exploration of some of the musical cultures of the world. Framed as a story, the main character, a solo saxophone, is attracted to various styles of music and tries to decide which to play. The music of three cultures is offered – Mideastern, Asian and American, represented by jazz. Early in the story, the saxophone enjoys the musical connection with each of the three sounds, playfully responding to the ensemble.

As the piece progresses however, the soloist is drawn to make a decision between the styles. Colgrass has the player move to different locations on the stage in order to interact with the groups representing each of the unique culture. As the musical conflict rises, the saxophonist, not knowing which style to respond to, finally “howls in frustration.” The work ends with the soloist trying to merge the divergent styles into one. *Dream Dancer* was commissioned by twenty-five wind ensembles under the auspices of the World-Wide Concurrent Premieres and Commissioning Fund, Inc.

ANTON BRUCKNER (1824-1896)

Mass No. 2 in E minor (1882)

Austrian composer and organist Anton Bruckner is principally known for his symphonies and sacred works. Until late in his own lifetime, however, he was most famous for his ability to improvise on the organ, visiting important venues such as Notre Dame Cathedral in Paris in 1869, and the “new” Royal Albert Hall in London in 1871, to perform on their instruments. A friend and admirer of Richard Wagner, Bruckner became a victim of the hostility that raged in Vienna in the late 19th century between the supporters of Wagner and Johannes Brahms. He was also, to some extent, the victim of his own modesty, heeding the advice of friends and supporters in revising his own works many times. Because of the number of versions available, scholars have found it difficult to identify in certain cases, which version was the one Bruckner actually intended. Nonetheless, Bruckner has come to be regarded as one of the most important late-Romantic symphonists and composers of sacred choral music, combining intense melodic beauty with grandeur of orchestration.

Bruckner's *Mass No. 2 in E minor* was commissioned by the Bishop of Linz to celebrate the completion of part of the new cathedral in that city. Bruckner had earlier composed a festive cantata to celebrate the laying of the cornerstone in 1862. The mass is scored for an eight part chorus and winds and reflects both Bruckner's very traditional training as a church musician alongside his newly discovered secular influences, most particularly

Wagner. Material from this mass would, in fact, be used in Bruckner's own later symphonic works. The opening *Kyrie* is almost completely a *cappella* and comes closest to the polyphony of earlier periods. The *Gloria*, in C major, is the most elaborate movement reflecting what would become Bruckner's later style. It culminates in a double fugue. Bruckner's *Credo* is in three sections, a tranquil middle (Et incarnatus est) at its centre, surrounded by an intense introduction and a powerful conclusion. The unaccompanied opening of the *Sanctus*, in G major, rises to an impressive climax with the entry of the brass

instruments. A more meditative *Benedictus*, in sonata form, is of a more gentle character. The concluding *Agnus Dei*, in E minor, moves stylistically between the old and the new, building intensely before subsiding into the final *Dona Nobis Pacem*. The combination of Renaissance polyphony and Wagner-Liszt chromaticism point to the unique compositional perspective Anton Bruckner brought to his Mass in E minor in particular and to his sacred compositional works more generally.

- Program notes by Lisa Jack

Biographies

GILLIAN MACKAY is an Associate Professor of Music of the University of Toronto, where she conducts the Wind Ensemble and teaches conducting and trumpet. She is also Associate Dean of Graduate Studies. An award-winning teacher, Gillian has an active professional career as a trumpeter, conductor, adjudicator, and clinician. She has conducted honour ensembles throughout Canada and the United States, and is Associate Conductor of the Canadian Wind Orchestra. Dr. MacKay has adjudicated Canadian band festivals at local, provincial, and national levels in Canada. She has conducted honour bands and judged competitions in Singapore and Thailand.

Dr. MacKay has presented clinics and workshops at provincial and state conferences in Canada and the United States, and is known for her work on the relationship between conducting and mime. Also recognized as a conducting pedagogue, Gillian leads the University of Toronto Wind Conducting Symposium each July, and has been the guest instructor at other symposia in Canada and the United States. As a trumpeter, she has a particular interest in the French solo trumpet and cornet music of the 19th century.

Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. Previously, she was the Director of the School of Music at the University of Windsor.

DR. HILARY APFELSTADT is Director of Choral Activities and Professor of Conducting at the University of Toronto. She is also Artistic

Director of Exultate Chamber Singers in Toronto. Raised in Nova Scotia, she earned degrees from the University of Toronto, the University of Illinois, and the University of Wisconsin-Madison. Formerly Director of Choral Activities and Associate Director of the School of Music at the Ohio State University (1993 – 2010), she has conducted choirs at divisional and national conferences of the American Choral Directors Association (ACDA), and conducted the U of T MacMillan Singers at Podium 2012, the national conference of the Association of Canadian Choral Communities (ACCC). She has led choral festivals in Europe, and at Carnegie Hall and Lincoln Centre in New York. In 2009, she conducted the Mormon Tabernacle Choir in a live broadcast of *Music and the Spoken Word*. She has directed all-state choruses in more than 30 states and led the 2011 Ontario Youth Choir. She will conduct the National Youth Choir of Canada in 2014. Dr. Apfelstadt was a member of the Robert Shaw Festival Singers and recorded two Grammy award winning CD's with them in France.

LISA JACK is currently completing her Masters of Music Performance degree in wind conducting with Dr. Gillian MacKay. As part of her graduate studies, she has conducted the University of Toronto Wind Symphony and the University of Toronto Wind Ensemble. She also prepares the program notes for both ensembles. In September, Lisa was appointed music director of the Scarborough Concert Band, a community-based group that performs several concerts each year. Prior to entering the graduate

program at the University of Toronto, Lisa was a music teacher in Thunder Bay, Ontario. Her high school ensembles have won gold standards at Canada's national music festival, MusicFest Canada, as well as superior rankings at regional and international festivals. Highlights include two performance tours of Havana, Cuba, and the opportunity to conduct the Thunder Bay Symphony Orchestra winds in a side-by-side performance with her students. Experienced in both choral and jazz, she has appeared as a guest conductor with the Thunder Bay Community Choir and co-founded the Thunder Bay Youth Big Band. In addition to conducting, Lisa is currently on the organizing committee of Toronto International Horn Day.

Currently in his third year of his undergraduate performance degree, **KEVIN SHEN** studies saxophone under the direction of Dr. Wallace Halladay. Born in Taiwan, Kevin is a graduate of the Arts York Regional Arts Program at Unionville High School and has performed with the Toronto Youth Wind Orchestra (TYWO), the Cathedral Bluffs Symphony Orchestra (CBSO) and the University of Toronto Saxophone Ensemble. He also works locally as a private saxophone instructor, and has acted as an instructor at the National Music Camp of Canada and as a guest artist and sectional coach at schools throughout the York Region District School Board. Kevin is truly thankful for the opportunity to work with Dr. MacKay, the University of Toronto Wind Ensemble and composer Michael Colgrass on this concert.

UNIVERSITY OF TORONTO WIND ENSEMBLE

FLUTE

Emily Johnson
Sophie Lanthier
Clara Lee
Alice Park
Dawn Rego
Olivia Werden

OBOE

Jade Butlin-Woo
Cherie Fu
Paul Radelicki

CLARINET

David Boutin-Bourque
Hyunjoo Choi
Christa Lock
Le Lu
Caitlin Nishimura
Alison Mejury
Lana Ruzin
Rachel Soong
Celia Tang

BASSOON

Neil Chen
Eric Macarios
Iraj Tamadon-Najad

SAXOPHONE

Scott Harbin
Micaela Morey
Neil Morley
Kirk Russell

TRUMPET

Kevin Barnes
Kathryn Bassett
Sarah Devlin
Darlene Klein
Alethea Song
Graham Thibert
Marcus Venables

HORN

Ariana Douglas
Daniel Ho
Kathleen McIntosh
Ann Millen
Gaby Pirri

TROMBONE

Brayden Friesen
Jessica Hierons
Joel Lise
Peter Nash
Greg Yasinsky

EUPHONIUM

Brian Burrell

TUBA

Braydan Pelley
Amelia Ballak

BASS

Fraser Gottlieb
Brandon Sked

PERCUSSION

AJ Fisico
Sam Kim
Michael Murphy
Kyle Reyes
Martin Wigle
Kevin Mulligan
Carol Wang

PIANO/CELESTA

Virginia Georgallas

HARP

Julie Leduc

GRADUATE ASSISTANT

Lisa Jack

MACMILLAN THEATRE

Fred Perruzza,
Director of Operations
Ian Albright,
Technical Assistant
Bob Dunkin,
Production Assistant

LIBRARIAN, PERFORMANCE COLLECTION

Karen Wiseman

MACMILLAN SINGERS

SOPRANO

Patricia Auchterlonie
Hanné Becker
Yvette Coleman
Laura D'Angelo
Frances Farrell
Rebecca Genge
Elisabeth Hetherington
Lynn Isnar
Maeve Palmer
Hannah Tarder-Stoll
Tracy Wong

ALTO

Shulammitte Chow
Emily D'Angelo
Natalie Carmen DiNardo

TENOR I

Rashaan Allwood
Dylan Anderson
Yu Wu Jiang Li
Alex Mieszkalski
Sheldon Powell
Cody Powney
Joshua Yeo

TENOR II

Matthew Cairns
Eugene Chan
Joshua Chan
Marcus Chiam
Thomas Corken
Maziar Heidari
David Huh
James Kalisz
Paris Kaperonis-Bountris
Artem Ninichuk

Siobhan Donovan
Jocelyn Fralick
Whitney Henderson
Megan McCarthy
Ryan McDonald
Alison Muir
Leanne Deborah Piller
Jessica Leigh Wright

TENOR

Andrew Adridge
Joseph Crimi
Nicholas Cunha
James Duong
André-Louis Heywood
Martin Siu Ting Lee
Lorenzo Madrazo

Damien Macedo
Conor Murphy
Anthony Varahidis

BASS

Stuart Beaudoin
David Debono
Phat Le
Andrew Lieflander
Adrian Ling
Mathias Memmel
Mark Ramsay
Lutzen Riedstra
Daniel Robinson
Daniel Ryan
Peter Wiseman

MEN'S CHORUS

Liam West
Jared White
Willyn Whiting

BASS I

Alex Altshuler
Matthew Boutda
Michael Bridge
Brandon Burek
Gian Carlo Candinario
Alex Chang
Andrew Clark
A.J. de Boer
Gerardo D'Urzo-Greens
Konrad Gajewski
Jason Huang
Nick Manalo
David Miller
Alex Nikolic
Matthew Poon

Matthew Havas Stainton
Arthur Tang
Matthew Tissi
Kevin Wong
Joe Wu
Gavin Yee

BASS II

Kevin Cheung
Jordan Duerrstein
Caleb Labbe Phelan
Kai Lee
John Leonard
Brian Meadows
Adam Parker
Travis Quirk
Chris Soong
Chestan Tam

WOMEN'S CHAMBER CHOIR

SOPRANO I

Sarah Bissonnette
Eliza Jane Cassey
Mary Constance Christidis
Christina Hepelle
Maki Ishida
Stephanie Plummer
Nila Rajagopal
Charlotte Siegel
Stephanie Tacit
Zi Xin Wang
Tracy Wong

SOPRANO II

Sydney Baedke
Stacy Collins
Laura Crowe

Gabriela Silvia Farias
Laura Finlan
Saira John
Yujene Oh
Alexandra Park
Leanne Deborah Piller
Clarisse Tonigussi
Rebecca Townsend
Chanelle Tseng

ALTO

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Catherine Alulio
Sarah Basciano
Emma Bergin
Eun Sun Chung
Marina Davis

Jardena Gertler-Jaffe
Ashley Harris
Daphne Ko
Hyunmin Lee
Danièle Loach
Melissa Morgan
Edmee Nataprawira
Katrina Olsen
Tamar Rubin
Kate Seo
Xiangyue Sun
Aubrey Tham
Marta Vodinelic
Veronica Vuong
Olivia Werden

